

An Artistic Heritage

By Mary A. Johnson

As patrons visit the Pioneer Memorial Museum, we receive many comments about the paintings they see on the walls. There are scenes of Saints crossing the rivers, scenes of Saints arriving in the valley, scenes of early settlements, and portraits of early Saints.

C.C.A. Christiansen, John Hafen, and Alfred Lambourne were some of the talented visual artists in those early days of settlement. What a heritage they left. Because of their recordings on canvas, we are able to live vicariously in the past and understand a bit more about pioneer life.

Church leaders had a great interest in developing the talents of artists and in having them learn the newest techniques. This interest represented an opportunity for budding artists to study with the masters in Europe as they were encouraged—and even subsidized—in their efforts.

Art, in its different forms, is used as a measuring rod of cultural civilization. Using this as a guide, one can see how much culture came to the valley with the early Saints. Not only were there visual artists, but there were musicians, poets, and dramatists.

Music was an integral part of pioneer life. Hymns were sung in Church services, around campfires, and by those walking the dusty miles. Choirs were organized and bands were formed in most communities. Bands led parades and brought spirit to community activities. The many pianos and other instruments found in the Pioneer Memorial Museum attest to the importance of music to these early Saints. Singing was an important activity in early Utah and was heard in the theaters as well as in the churches.



Of course, the theaters served mainly as a place for dramatic presentations. From almost the beginning of colonization in Utah, it was evident that there was much dramatic talent here. The old Bowery on Temple Square, the Social Hall, the Bowring Theater, and the Salt Lake Theater were some of the buildings used for dramatic production, and there was much local talent to play in them. The names of Phillip Margetts, John Kay, Horace K. Whitney, Henry Bowring, John T. Caine, and Hiram B. Clawson come to mind when we think of early Utah drama. Women performers were also recognized, including Marcy Tuckett, Annie Asenath Adams Kinkedden, and her daughter, Maude Adams, and of course, Margaret Gay Judd Clawson. These talented individuals, along with others, brought much joy to those who attended the performances.

In the late nineteenth century, there were seven Utah women starring in Broadway in New York City, and delight and surprise were expressed by one writer in the *New York Times*. "What a lot of talent comes from the Far Western State of Utah! . . . Is there something in the Rocky Mountain's air to produce so many artists" (*Chronicles of Courage, DUP*).

Just as the great dramatic tragedies of the past acted as a cathartic for those heavily burdened with serfdom and poverty, the dramas and comedies of pioneer times served as relief from hard work, poverty, and pain for those diligent seekers of a higher way of life. One might say that while their deep religious yearnings and convictions were the meat and potatoes of life, the arts served as frosting on the cake.

Because of the desires and diligence of these early artists, we have inherited a great artistic world. We are surrounded with wonderful visual art produced by local artists. We enjoy outstanding stage plays, musicals, and poetry readings. Professional music programs from solo, ensemble, or symphony invite us to listen and to be lifted to a higher plane. Surely we have a wonderful heritage in the arts, which we owe in part to those early pioneers who desired a high cultural standard in life.

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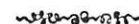
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MISSION STATEMENT

The National Society of Sons of Utah Pioneers honors early and modern-day pioneers, both young and older, for their faith in God, devotion to family, loyalty to church and country, hard work, service to others, courage in adversity, personal integrity, and unyielding determination. Pioneer Magazine supports the mission of the Society.



Pioneering in the Arts

By Dr. Ray Barton, Jr.

Pioneering today can be easier with a song in our heart—a good song . . . You can't go wrong with a hymn.

Early on, the Prophet Joseph Smith received a revelation (D&C 25) in which his wife, Emma, was "called to prepare a selection of sacred hymns to be had in my church. For the soul delighteth in the song of the heart; yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads."

Soon, LDS writers and composers contributed. Eliza R. Snow's "Oh, My Father" is an ideal example. Among many of his inspired compositions, W. W. Phelps gave us "The Spirit of God Like a Fire is Burning," which was sung at the Kirtland Temple dedication.

Music played an important part in the westward movement. Crossing the plains and sitting around campfires, these brave men and women and children sang with love to God.

During a time of deep despair and sorrow at the death of his son and others, William Clayton composed the often-sung and always spiritually recharging "Come, Come Ye Saints."

There were lighter times too. In the evening, the wagons were circled and music began. Often there was dancing. Singing was combined with instrumental music whenever possible. A special favorite was Pitts Brass Band, which continued to perform after the Saints arrived in the Salt Lake Valley.

After settling in the Valley, President Brigham Young picked up on the support of the arts. He wanted the best for the Saints. He commissioned promising members to travel East and abroad to study music, art, sculpture, architecture, and other pursuits.

Fine artisans were joining the Church.



One such, adept in woodworking and organ building, was a convert from Australia named Joseph H. Ridges. He built the original Salt Lake Tabernacle organ.

There were other songwriters, such as a young convert who immigrated from the hills of Wales named Evan Stephans, who later became the conductor of the Tabernacle Choir and brought it to prominence. He added special LDS flavor to hymns; one such, "For the Strength of the Hills," is a favorite. Thus, pioneering continued.

To the pioneer settlers of the valleys in the West, music was an integral part of life, and that tradition continues today. I have friends who never use a songbook. He doesn't need to. He knows all the songs and words. He can lead or sing any hymn anytime or anyplace without a book. I was astounded and asked how he did it. He said that in his youth he worked on the hay rack, and to keep his mind busy, he memorized the hymns one at a time. He is a happy man.

Good music is uplifting. But there is such a thing as bad music. Satan's music is degrading to the soul. It is loud, clashing, dissonant, and generally accompanied by words that degrade and suggest anti-religion, anti-moral, and illegal persuasions. A composer of one of these songs recently boasted that his new video would bring him "big bucks," stating that his new release was aimed at getting kids to have early sex. When asked about how this might affect children and their families, he replied, "Who cares about the family?"

As modern-day pioneers, we must espouse the good and be on guard against Satan's counterfeit music. Many families are opening the day with a prayer followed by a hymn to invite the Spirit of the Lord to attend them.

Pioneering today can be easier with a song in our heart—a good song—that can be part of the cure instead of part of the problem. You can't go wrong with a hymn. Christ said, "The song of the righteous is a prayer unto me." After all is said and done, we bury our dead to the quiet harmonies of a hymn, and all of us will one day arise to the sound of an angel's trumpet.

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приоритет

The influence of art is so powerful in shaping our lives for a higher appreciation of the creations of our God that we cannot neglect an acquaintance with it. We should be eager for its companionship in our homes, for it has an important mission in shaping our character and our happiness as anything that we term necessities. Life is incomplete without it. A religious life is not an ideal religious life without art!

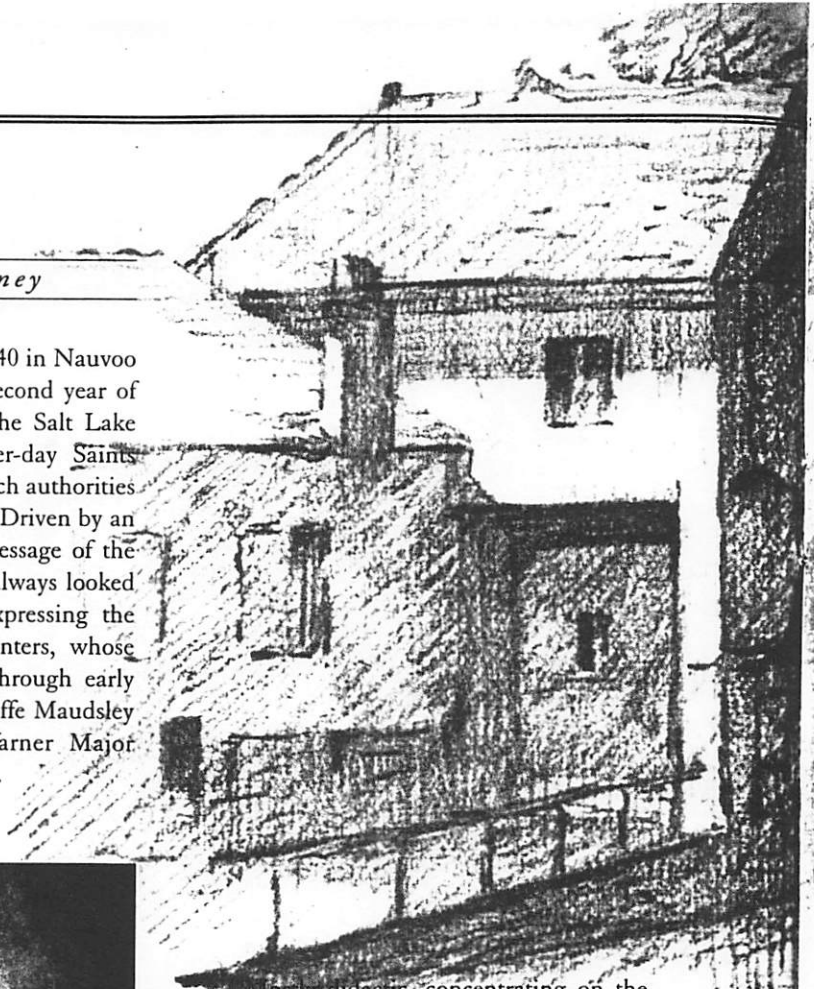
1945

Below: Photograph of Herman Haag (right) with his older brother Richard (left) taken in 1887.

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By Brandi Rainey

**B**eginning as early as 1840 in Nauvoo and certainly by the second year of the pioneers settling the Salt Lake Valley eight years later, Latter-day Saints have been encouraged by Church authorities to indulge their artistic talents. Driven by an inspired desire to share the message of the Restoration, LDS artists have always looked to the arts as a means of expressing the revealed truth. And LDS painters, whose roots run deep into Europe through early Church converts such as Sutcliffe Maudsley (1809-1881) and William Warner Major (1804-1854), were no exception.



Pages 4-5: Photograph of John Hafen, courtesy of the Historical Department, The Church of Jesus Christ of Latter-day Saints. Painting by John Hafen, Bluffdale, courtesy of the Museum of Church History and Art.

... mostly didactic, concentrating on the narrative tradition . . . reverence for nature, absence of nihilism, support of traditional societal values, and respect for the human body,"<sup>2</sup> these early LDS painters perfected their skills in order to teach the growing Church and give glory to God. This anthem was proclaimed through generations of LDS artisans and resulted finally in the Paris Art Mission, "a unique incidence of church patronage of the fine arts in which the artists received financial support to study art in exchange for artistic services."<sup>3</sup>

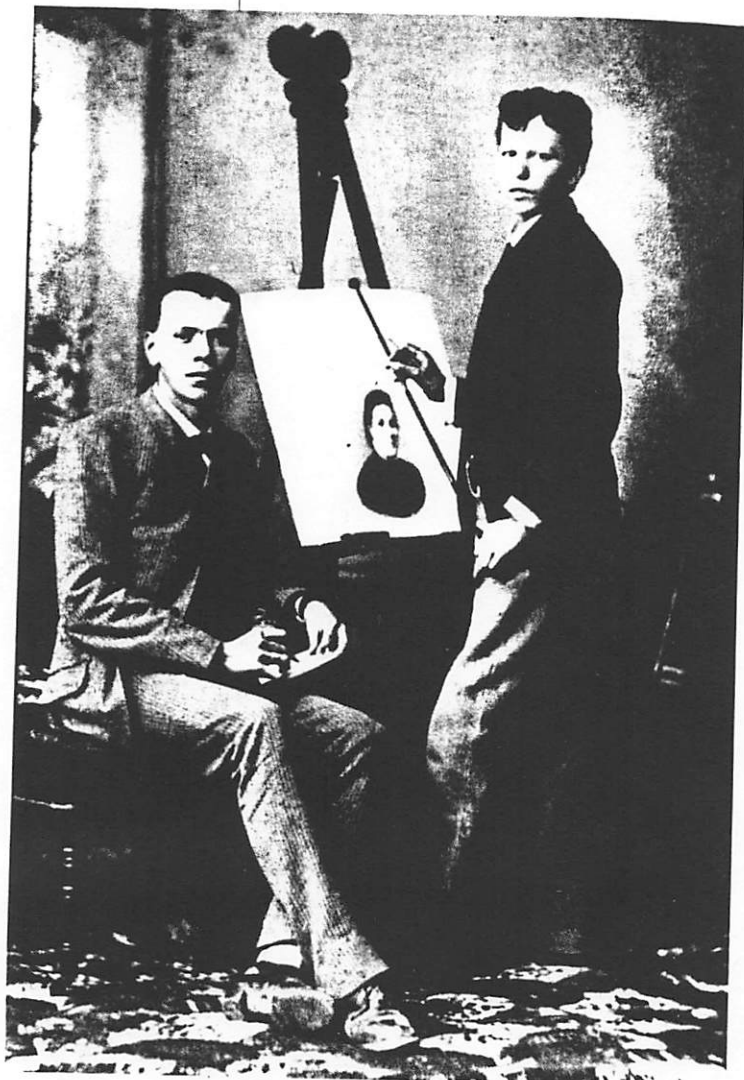
Inspired by the expansion and increased construction of the Salt Lake Temple, four young Saints, who were to become the Church's only "art missionaries" to date, began to implore the help of the Lord and the support of the Church in funding their fine arts education in Paris. In the spring of 1890, John Hafen (1856-1910) and Lorus Pratt (1855-1923), son of LDS Apostle Orson Pratt, approached George Q. Cannon, first counselor in the First Presidency, to discuss the possibilities of their traveling abroad. The artists prepared a detailed list of expenses and the proposed duration of their stay in Paris, and in a letter addressed to President Cannon dated March 25, 1890, they offered the following as justification for their journey:



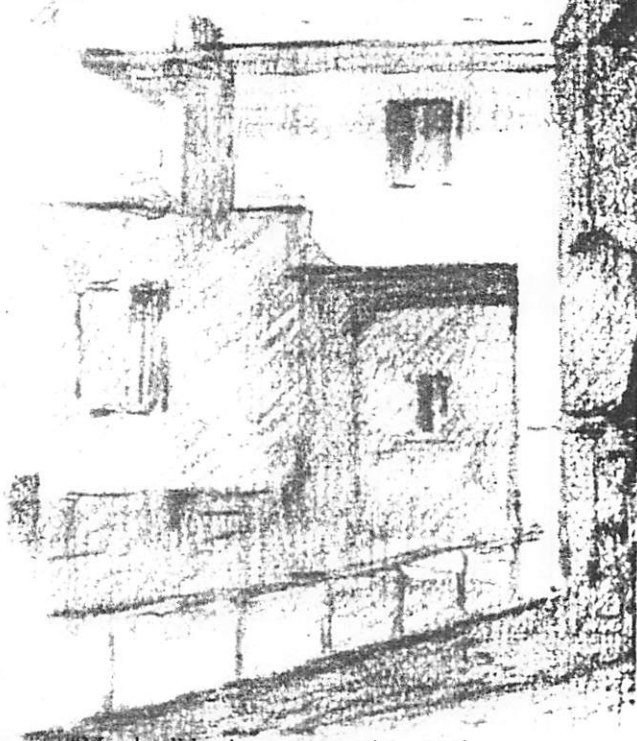
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What are we going to do, Brother Cannon, when one beautiful temple in Salt Lake City is ready to receive inside decorations? Who is there amongst all our people capable to do . . . justice to artwork that should be executed therein? I must confess that it is impossible for me to see any other . . . course to pursue . . . than to give two or three young men who possess talent in this direction, a chance to develop the same. If it should ever fall to my lot to receive assistance in this way . . . I would esteem it the highest honor and the crowning point of my ambition.<sup>4</sup>



Page 5: Photograph of John Hafen, circa 1878.

Above: Photograph of John B. Fairbanks, circa 1885.

*W. H. H. H.*

Led primarily by John Hafen, these men would fulfill their "art mission" to Paris and go on to paint the murals in the beloved Salt Lake Temple. They would also return to teach and share their skills with newer generations of LDS artists, becoming the "nucleus of Utah's art circle for years to come."

Hafen began his serious study of art in Salt Lake City around 1868. His family immigrated to America from Switzerland when he was a mere six years old; the family lived in various places across the United States before settling in Salt Lake. In Utah, Hafen studied under noteworthy painters George Ottinger and Dan Weggeland, who

originally encouraged him to further his education in Paris. While considering the possibilities of studying in Europe, Hafen met and married Thora Twede. The couple had five children in less than ten years, pushing the thoughts of Paris far from the young father's mind.

It was during this period that Hafen befriended John B. Fairbanks, who would go on to join him in his missionary efforts. Fairbanks was a novice at painting and found refuge from his field labors in Hafen's studio. Eventually, Hafen's artistic influence rubbed off, and Fairbanks began to sketch and paint on his own. At first, he "was secretive about

*continued on page 10*

Far left: Photograph of Herman Haug with his older brother, courtesy of the Historical Department. The Church of Jesus Christ of Latter-day Saints. Background: Sketch by Herman Haug, courtesy of the Museum of Church History and Art. Above: Photograph of John B. Fairbanks, courtesy of the Springville Museum of Art.



## LEADING THE WAY

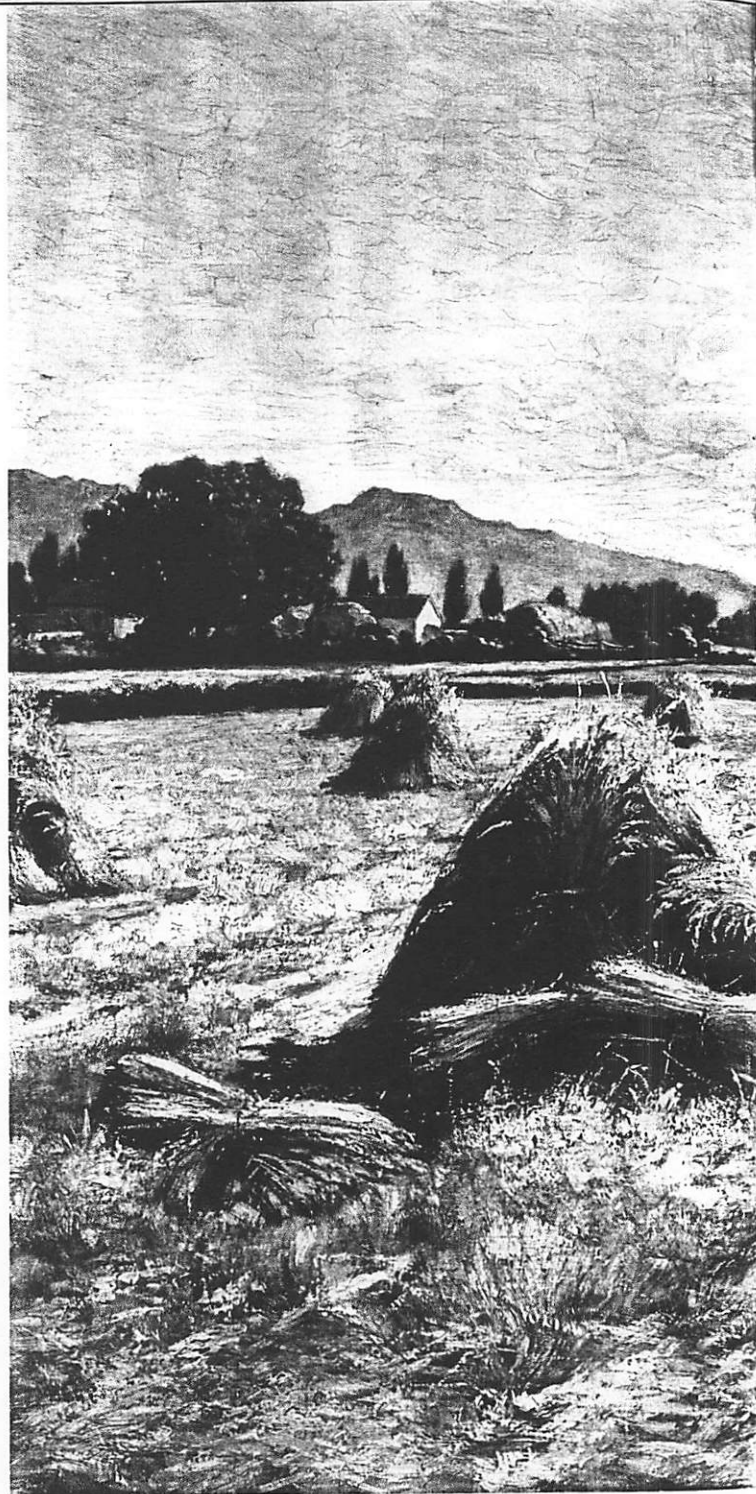
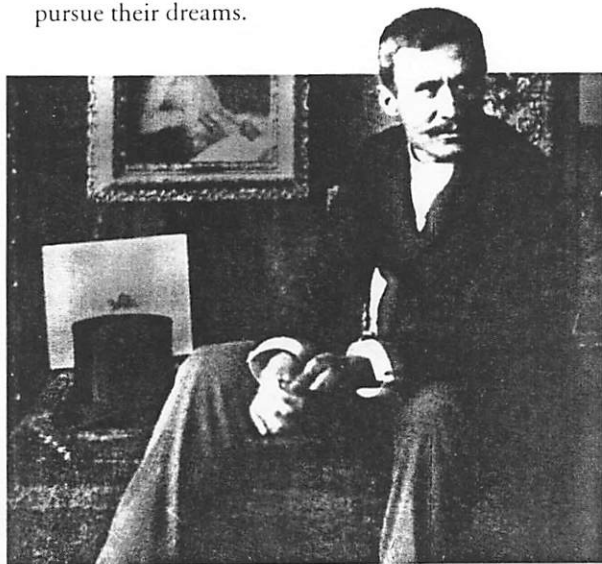
*James Taylor Harwood*

was born in Lehi, Utah, in 1860, and somehow amid the hard work common of the pioneer life, he nurtured an instinctive love of and talent for art. "During those early years, my pencil worked industriously at every opportunity," he wrote in his autobiography.

He felt a need to study and learn, and in 1885, he traveled to San Francisco and enrolled in the California School of Design. In order to be accepted, he had to submit a painting; his submission was a bunch of grapes that his teacher called the "best piece of work every presented there by an applicant."

After studying for one year in California, Harwood returned to Utah where he opened the Salt Lake Art Academy. In June 1888, Harwood held an auction (he auctioned off more than 100 oils and drawings) and raised money for his training in Europe. By September, he had arrived in Paris, where he enrolled in the Julian Academy, one of the most influential and successful private schools in France.

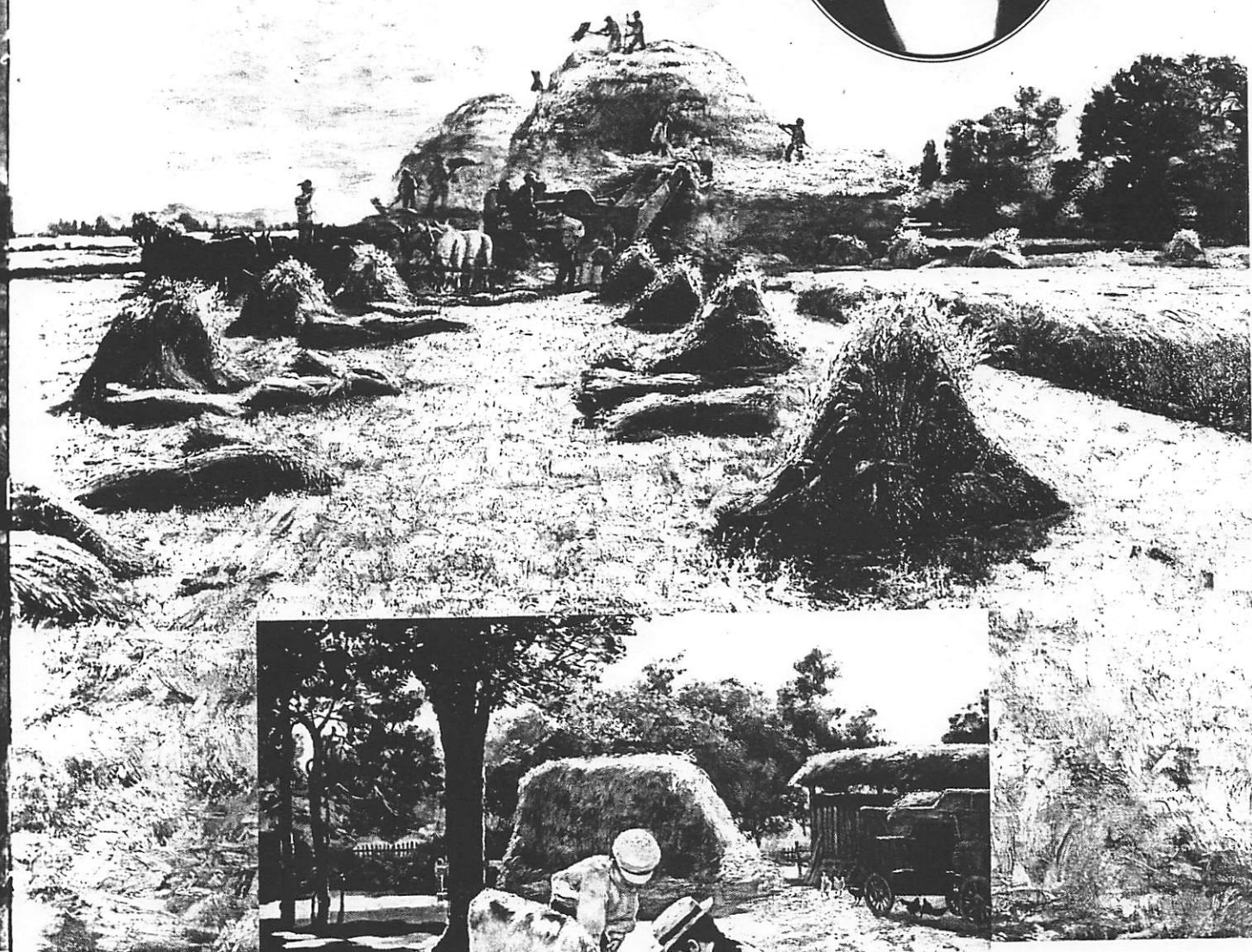
Harwood spent two years studying and learning in Europe before returning back to Utah, where he once again opened a studio in Salt Lake City. His reputation quickly drew talented and skilled students, some of whom would become the second group of Utah artists to go to France for further education. Thus he led the way for Utah artists to further hone and polish their skills; collectively these early artists left a rich legacy of beautiful pieces that have lasted more than a century and inspired scores of artists to pursue their dreams.



*Sidebar: Photograph of James Taylor Harwood in his studio, 1890. Courtesy of the Harwood Collection, Special Collections, University of Utah Libraries, Salt Lake City, Utah*

*Above: Painting by Lorus Pratt. The Harvest, 1896, oil on canvas, 30" x 48". Courtesy of the Museum of Church History and Art.*

*Oval inset: Lorus Pratt, Self-Portrait, circa 1886, oil on canvas, 22" x 18". Courtesy of the Brigham Young University Museum of Fine Arts.*



*Left: Painting by Edwin Evans, The Calf, 1899, oil on canvas, 28" x 34".  
Courtesy of the Brigham Young University Museum of Fine Arts.*



*Above: Painting by John Hafen, Garden of Eden, undated, oil on canvas, 16" x 36". Courtesy of the Museum of Church History and Art.*

*Left: Unsigned, Garden of Eden, possibly collaborative final study for a garden room mural of the Salt Lake Temple, circa 1892, oil on board, 24" x 18". Courtesy of the Museum of Church History and Art.*





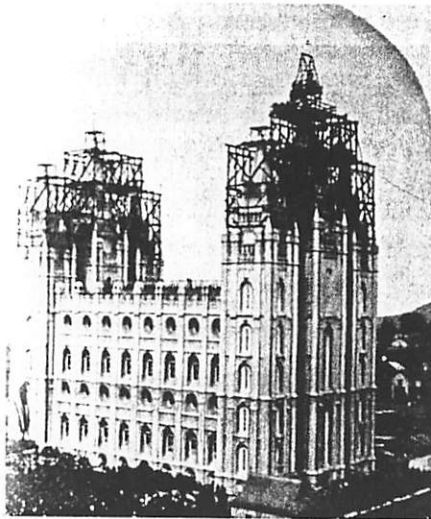
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First Presidency, the three men went into the mountains to pray, asking that the hearts of the Church leaders be touched and that they would be wise in making their decision. They later acknowledged that the decision in their favor was in direct answer to their prayers.

"I made it a matter of prayer for many years that He would open a way whereby I could receive the training which would benefit me to decorate His holy temples and the habitations of Zion" recalled Hafen.

On June 30, 1890, John Hafen, Lorus Pratt, and John B. Fairbanks were set apart as official missionaries of The Church of Jesus Christ of Latter-day Saints. Apostles Anthon H. Lund, Heber J. Grant, and Seymour B. Young of the First Council of the Seventy blessed the young men and gave them advice and instruction. They were warned to avoid trouble but encouraged to "see everything on earth that you can."<sup>10</sup>

Perhaps the most important element of the Paris art mission was that in theory it was not unlike any other missionary service. The elders were to use the opportunity to develop their talents for the service of God and the beautifying of Zion. Though Hafen was assuredly aware of the growing influence of the Impressionist movement in Paris and had desires to perfect his craft under skilled tradesmen, his aims, as well as those of the other artists, were primarily religious.

The missionaries took their callings seriously and worked hard to make their study a truly religious experience. They took the opportunity to preach the gospel as often as possible and set strict guidelines to regulate the use of their time. "We made a rule between us that we must produce a sketch every day or be fined ten cents," Hafen remembers. "The only fine imposed so far on our trip was on Lorus, one day he was so busy teaching the gospel to fellow passengers that he forgot to make a sketch so he had to fork over ten cents."<sup>11</sup>

The elders left for Paris on June 23, 1890. "Their eleven-day voyage on the steamship *Nevada* was not very pleasant. Their second-class tickets entitled them to a cabin about seven by eight feet with four bunks and one small porthole."<sup>12</sup> The *Nevada* reached England on July 12, and the missionaries spent several days in London touring the local art museums and buying supplies for their studies. They reached Paris on July 24, the 43rd anniversary of the Saints' arrival in Salt Lake.

Their experience in Paris would prove to be unlike any they had previously been subject to. "(Paris) was exciting, volatile, swirling with innovations in science, government, morality, social order, and art. During the year that Hafen, Fairbanks, Pratt, and Evans (Edwin Evans became the fourth art missionary in September of 1890) were in Paris, Monet was at Giverny painting haystacks in various kinds of light . . . Degas and Renoir were painting their impressions of Parisian life. While Cezanne and Seurat were converting Impressionism into a more classical and severe style, Van Gogh . . . was pursuing an opposite course."<sup>13</sup>

These missionaries found themselves surrounded daily by the Parisian avant-garde. Interestingly, however, the Utah artists had little or no association with the French Impressionist movement. By early August, they were enrolled in the Julian Academy, which was considered at the time the most important and influential school in Europe.

*continued on page 14*

Page 10: Photograph of the laying of the capstone of the Salt Lake Temple, April 6, 1892.

Below: Photograph presumably of a group of American artists taken at the American club in Paris, circa 1890. Hafen is second from the left in the top row and Fairbanks is on the far right in the row seated on chairs.



The missionaries took their callings seriously and worked hard to make their study a truly religious experience. They took the opportunity to preach the gospel as often as possible and set strict guidelines to regulate the use of their time. "We made a rule between us that we must produce a sketch every day or be fined ten cents," Hafen remembers. "The only fine imposed so far on our trip was on Lorus, one day he was so busy teaching the gospel to fellow passengers that he forgot to make a sketch so he had to fork over ten cents."<sup>11</sup>

The elders left for Paris on June 23, 1890. "Their eleven-day voyage on the steamship *Nevada* was not very pleasant. Their second-class tickets entitled them to a cabin about seven by eight feet with four bunks and one small porthole."<sup>12</sup> The *Nevada* reached England on July 12, and the missionaries spent several days in London touring the local art museums and buying supplies for their studies. They reached Paris on July 24, the 43rd anniversary of the Saints' arrival in Salt Lake.

Their experience in Paris would prove to be unlike any they had previously been subject to. "(Paris) was exciting, volatile, swirling with innovations in science, government, morality, social order, and art. During the year that Hafen, Fairbanks, Pratt, and Evans (Edwin Evans became the fourth art missionary in September of 1890) were in Paris, Monet was at Giverny painting haystacks in various kinds of light . . . Degas and Renoir were painting their impressions of Parisian life. While Cezanne and Seurat were converting Impressionism into a more classical and severe style, Van Gogh . . . was pursuing an opposite course."<sup>13</sup>

These missionaries found themselves surrounded daily by the Parisian avant-garde. Interestingly, however, the Utah artists had little or no association with the French Impressionist movement. By early August, they were enrolled in the Julian Academy, which was considered at the time the most important and influential school in Europe.

*continued on page 14*

*Page 10: Photograph of the laying of the capstone of the Salt Lake Temple, April 6, 1892.*

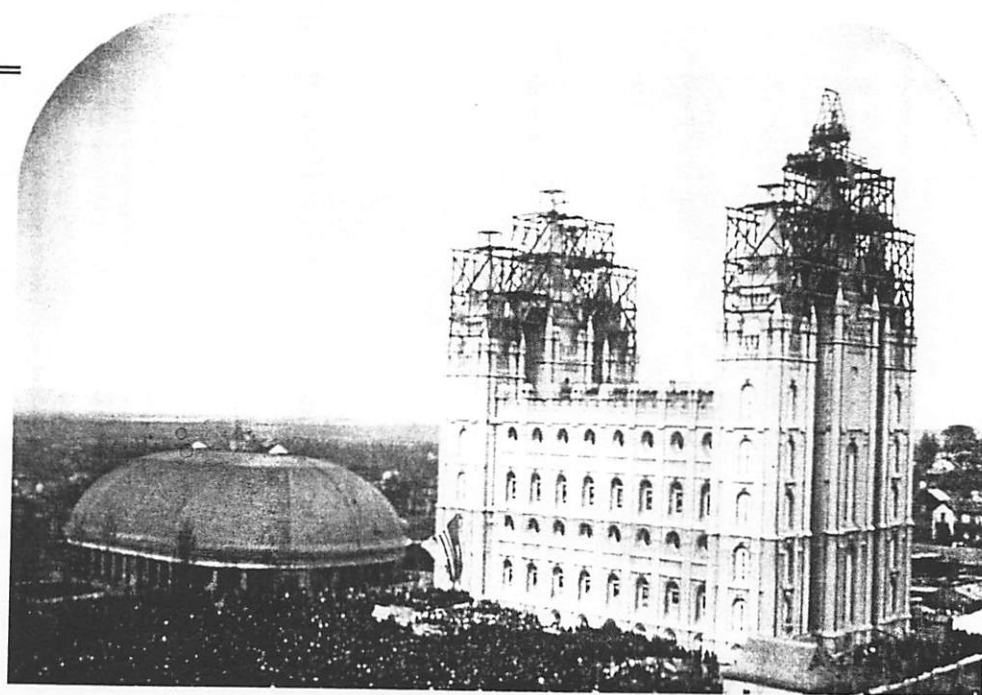
*Below: Photograph presumably of a group of American artists taken at the American club in Paris, circa 1890. Hafen is second from the left in the top row and Fairbanks is on the far right in the row seated on chairs.*





**I**nspired by the expansion and increased construction of the Salt Lake Temple, four young Saints, who were to become the Church's only "art missionaries" to date, began to implore the help of the Lord and the support of the Church in funding their fine arts education in Paris.

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his work and would carefully hide his drawings and paintings to avoid upsetting his disapproving father."⁶ Luckily, his talent was finally discovered and applauded by his immediate family.

Fairbanks continued to paint in earnest, dedicating all his free time to the perfection of his skills until he received a call as a missionary to the Southern States. Fairbanks originally feared that a mission would stifle his budding art career, yet after its completion and his subsequent marriage to Lilly Huish, he returned to Ogden, where he joined John Hafen and resumed his artistic endeavors.

Around 1890 John Hafen and his artist friend Lorus Pratt "conceived the idea that the church might subsidize study in Europe in exchange for work on church buildings after their return."⁷ It was during this period that he and Pratt initially approached George Q. Cannon with the idea. The artists originally requested one thousand dollars for each year of their commission to cover travel expenses, lodging, and tuition. After further investigations, they later amended their request, finally concluding that the three artists (John B. Fairbanks now included) could all spend a year in Paris for only \$1,800.00. "Both Pratt and Fairbanks would have the means to provide for their families at home, but Hafen requested an additional \$360.00 for his family. The total for all three men would thus be \$2160.00" per year.⁸

While they waited for the decision of the

First Presidency, the three men went into the mountains to pray, asking that the hearts of the Church leaders be touched and that they would be wise in making their decision. They later acknowledged that the decision in their favor was in direct answer to their prayers.

"I made it a matter of prayer for many years that He would open a way whereby I could receive the training which would benefit me to decorate His holy temples and the habitations of Zion" recalled Hafen.⁹

On June 30, 1890, John Hafen, Lorus Pratt, and John B. Fairbanks were set apart as official missionaries of The Church of Jesus Christ of Latter-day Saints. Apostles Anthon H. Lund, Heber J. Grant, and Seymour B. Young of the First Council of the Seventy blessed the young men and gave them advice and instruction. They were warned to avoid trouble but encouraged to "see everything on earth that you can."¹⁰

Perhaps the most important element of the Paris art mission was that in theory it was not unlike any other missionary service. The elders were to use the opportunity to develop their talents for the service of God and the beautifying of Zion. Though Hafen was assuredly aware of the growing influence of the Impressionist movement in Paris and had desires to perfect his craft under skilled tradesmen, his aims, as well as those of the other artists, were primarily religious.

